



NOW THEN

KATIE PONDER | FAIRER FUTURES | JEFF MILLS
A MAGAZINE FOR SHEFFIELD | ISSUE 115 | FREE



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EDITORIAL

Hello and welcome to our 115th issue, adorned with the collages of British artist Katie Ponder.

It's festival season here in Sheffield, with Sensoria (30 Sep - 8 Oct), No Bounds (13-15 Oct), Off The Shelf (7-28 Oct), Celluloid Screams (20-22 Oct), Melanin Fest (throughout Oct), Classical Sheffield (21-22 Oct), Understanding Society (4-11 Nov) and Algomech (8-12 Nov). There are probably others I've neglected to mention. Get yourselves out of the house and sample the fantastic, diverse range of events being curated across the city at the moment.

This month, I'd recommend you read Isaac Hanson's piece (p10), looking to the future as a young person, as well as Andrew Wood's latest musings (p13) and Sam Gregory's interview with techno icon Jeff Mills (p44), who's playing at No Bounds Festival.

Thank you to everyone who came down to the gig we hosted at Abbeydale Picture House last month with King Capisce and Roller Trio. We're hoping to put more stuff on at that cathedral of a venue, as well at other locations, so stay tuned.

SAM

sam@nowthenmagazine.com

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@nowthenmagazine.com.

If you are a poet or prose writer, contact joe@wordlife.co.uk.

If you are a local trader interested in advertising in Now Then, contact james@opusindependents.com.

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The Independent Monitor
for the Press CIC
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NOW THEN 115, OCTOBER 2017

IT'S A FESTIVAL FRENZY!

5. LOCALCHECK

The News: No One Died

7. MESTER CLASS

The Next Generation of Masters

10. OUR FAIR CITY

Fairer Futures & Vision For Our Young People

13. SUBTOPIA

Don't Want For More

14. OFF THE SHELF

Radicalism at this year's OTS Festival

18. FOOD

Time For A Brew

22. WORDLIFE

Lydia Towsey

27. SAD FACTS

Moist Facts For Crestfallen Chumps

35. FEATURED ARTIST: KATIE PONDER

Theatrical Collage Illustration

39. MUSIC

Mark Fisher Was My DJ / Soundwaves

40. LIVE REVIEWS

Parquet Courts / Marmen Quartet

41. LIVE PICKS

Hosted by Sam Gregory

42. RECORD REVIEWS

Amadou & Mariam / Ganglions
Jensen Interceptor / The Weather Station

44. JEFF MILLS

Lost in Space with Techno Pioneer

46. HEADSUP

Public: A New Bar

50. FILMREEL

Celluloid Screams 2017 / Hunt for the Wilderpeople / Film Listings

54. FAVOURITES

Abbeydale Brewery Cans / Ghosts of Chance Exhibition
Illuminate The Gardens / Understanding Society
Sharrow Vale Road / Festival of Debate 2018

Partners

Evolutionprint





LOCALCHECK

THE NEWS: NO ONE DIED

Halloween will be a protest night in Sheffield this year, with a zombie march to the law courts. They're railing against the undead ghost of Mrs Thatcher for an injustice which cannot be laid to rest until the truth comes out. The so-called Battle of Orgreave was no battle. It was a deliberate, planned attack by order of the government, a flash point in their massacre of trade union activism.

A document, leaked to the press in 1978 and later known as the Ridley Plan after Conservative MP Nicholas Ridley, set out a blueprint for reshaping power structures within Britain's economy. Its combative attitude shows the tactics of the manipulator: "One political objective must be to fragment the public sector of industry into a number of independent units, which could eventually be denationalised [...] preparing the industries for partial return to the private sector, more or less by stealth. First we should destroy the statutory monopolies [...] but this nasty little Bill is the only legislation called for."

The following year Margaret Thatcher became Prime Minister and the cunning plans were laid. The Miners' Strike was forced by a cruel pit closure programme, calculated to hit the leftwing National Union of Mineworkers financially and legally, below the belt if necessary. Police forces from across the country were mobilised as an anti-union army to taunt, trap and batter protesting strikers.

The Orgreave incident in 1984 ended with many miners injured and arrested. No police were ever charged. Instead the violence was falsely blamed on the strikers by the Government and compliant media. Years later, a report concluded that one side was doing the beating up that day: South Yorkshire Police, acting under orders from above. The official denial of responsibility was exposed when police statements revealed they'd been coached as witnesses in court. It didn't add up to the whole truth.

Mass unemployment in the coalmining areas resulted from Thatcher's rushed pit closures. With no immediate help for

communities affected, drug abuse, boredom and crime surged. Newly-brazen employers blacklisted union members and brought in sharp practices, like zero-hour contracts. The spirit of working-class solidarity that once soared through our communities lay wounded in the coal dust.

The Orgreave Truth and Justice Campaign never gave up hope for a full inquiry. They were petitioning Theresa May when she became Prime Minister. Attention switched to Amber Rudd, Home Secretary, who gave her answer on Halloween 2016: there will be no public inquiry, because "there were no deaths or wrongful convictions". An old South Yorkshire ex-miner stood up at a press conference, saying this callous conclusion was no surprise from the "old monsters and ghosts of the Tory party," responsible for injustice then and now. The idea was born - Halloween as the night of the Death of Justice, a powerful statement of disgust.

On 31 October 2017 from 5:30pm, an assembly at Devonshire Green will march with a samba band and circus performers - zombies welcome - then off to Shakespeares pub for a night of spoken word and music. The OTJC website includes the route details, materials like posters and badges to buy or download, and details of a film screening, also this month.

After the Hillsborough and Rotherham scandals were exposed, campaigners are determined this fight will grow into a nightmare for the Tories, until there's justice for Orgreave. Join them. Don't be scared.

Hosted by Alt-Sheff

otjc.org.uk | alt-sheff.org

ZERO CARBON YORKSHIRE: MAKE IT HAPPEN! WEEKEND 28-29 Oct | All over Yorkshire

Over one weekend, committed climate activists from across the region will be putting together a technically feasible vision for zero carbon by 2040. There will be economic, political and psychological challenges, but it's got to be done. It's too important to leave to politicians.

zerocarbonyorkshire.org/blog

MELANIN FEST Throughout October | Various venues in Sheffield

Last year two local women, over biscuits and Yorkshire tea, began a loving exploration of cultural identity, Black history and everyday issues for people of colour. This year they offer a month of poetry, open mic, art, dance, music, drama, talks and film. People of all ages, races and religions are welcome.

ourmel.org.uk



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MESTER CLASS

THE NEXT GENERATION OF MASTERS

"Our work is the result of thousands of hours of training and honing our skills. When you buy a piece of our work, you are buying into that recent history."

Mester Class is the brainchild of Warren Martin, a silversmith and metal spinner. The project brings together his work with that of blacksmith Joe Moore, knife maker Michael May, silverware chaser Dan Jeffery, and silversmith and blacksmith Kurt Calow. The pop-up shop, running from 19 to 22 October at APG Works, is a showcase for their wares, a chance for anyone interested in the best of what Sheffield's new breed of 'little mester' has to offer to take home a piece of their work.

"The skills we represent have been in decline for many years. We will probably be the last generation of Sheffield craftsmen to be apprenticed in a factory environment. A lot of ageing master craftsmen in the city have not taken apprentices, so unfortunately when they die so does their knowledge of the craft."

A casual look at the Mester Class Instagram (@mester_class) reveals a world of fine technique far beyond what can be taught

buy them should see them not as investments to be kept for the future, saved 'for best'. Rather these are things that can and should be used every day, so that the full benefit of their appearance and quality can be felt, a thought echoing that of Michael May in these very pages a few months ago: "If you've bought a knife, it wants to be used." Perhaps people who buy his knives will struggle to accept even the slightest scratch or dullness on the blade? "That's part of what it is. That's the history of it."

History is at the heart of Mester Class. Warren Martin again: "My Dad's workshop was full of Sheffield-made tools that he revered (he was a welder and fabricator in Kent). I grew up knowing about Sheffield. Sheffield to me was the city of the smith. The place names, and the surviving community of traditional craftsman makes me feel at home here and proud to be part of its history. Kelham Island is named after the City Armourer, who ran his forge off of the river there in the 14th century. There aren't many cities in the world that can boast of such a rich metalworking history. Our intention is to continue

"THE SKILLS WE REPRESENT HAVE BEEN IN DECLINE FOR MANY YEARS"

in a few days. These are not home makers who have turned a hobby into a business, but real craftsmen who have learned the intricacies of hand making and channelled this into objects of genuine beauty.

"All of our items are made entirely by hand, some are one-off unique pieces that are the result of collaborations, and others are personal designs that are batch produced. All handmade items carry a certain presence," Martin says. There may be a decline in the number of people learning and practising these skills, but there is a demand for quality. Three of the makers have their work showcased in the Museums Sheffield metalwork collection.

"I am very proud to have my work exhibited alongside some of the finest examples of metalwork to be produced in Sheffield. I do believe, however, that all silverware should be used and enjoyed. We do not make ornaments, we make tools and objects that are designed to enhance the life of the user."

This is the heart of the challenge that presents itself to the members of Mester Class; the objects themselves are worthy of display, but they were made to be used. Perhaps those who

this tradition and hopefully there will still be traditional metal-working craftsmen in Sheffield in the next century."

Andrew Richardson



The Mester Class pop-up shop is at APG Works on Sidney Street, 19-22 October.



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Making Sheffield Fairer



OUR FAIR CITY

FAIRER FUTURES

What will the UK look like in ten years? Will it be a utopia in which work is voluntary, food is free and Sheffield United are in the Premier League? Will it be a post-brexit nightmare in which we have lost all contact with the outside world? Will it even exist at all, or will Donald Trump and Kim Jong-un have taken it one step too far?

Whatever you believe, in a decade the UK won't look like it does now and neither will the people who populate it. The 'youth' of today will be in their late 20s or early 30s, and the issues we will have to be equipped to face will be quite different to today's.

I have been asked by Now Then to present my thoughts on the matter as a young person who has worked with other young people for a number of years. It's worth noting that I am white,

middle-class and male, so my views will be biased from a perspective of privilege, but through my work I hope that these thoughts represent more than just my own.

The first and most potentially devastating issue that we face is – as you've probably heard scientists telling us for the past 20 years – climate change. Not only do rising sea levels pose an immediate threat to those living on the coast (we have already had our first climate refugees in the Solomon Islands), but they also pose a threat to the way we live our lives. In Europe, the main threat is not in fact a rise in temperature, but a drastic fall due to the diversion of the Gulf Stream. The group who will be most affected by climate change have the least control over it; those of us who are currently too young to help put in place measures that

could prevent Europe from being dragged into another ice age. A second problem that, whilst not necessarily world-ending, will change life as we know it is automation. PwC estimate that by 2030, 30% of jobs in the UK could be at high risk of automation, mainly in low-skill sectors like retail. This is largely due to advancements in artificial intelligence, which will allow many administrative jobs to be done by a single program instead of 50 people. We are not preparing people for this world through our education systems and many of the skills we are taught at school could become obsolete by the time we leave. There are certainly areas in which humans can excel, but they are often creative skills, currently under-valued and under-taught. If we are to prepare for an automated world, this must change.

These two issues are undoubtedly going to define our generation. They are problems that will require structural and societal changes to deal with successfully.

The final problem – one that perhaps feels more pressing for many young people – is the issue of income inequality, particularly in relation to housing. As house prices rise and wages don't, many young people face the prospect of renting for the rest of their lives. This is not only demoralising, but it reduces economic security and puts young people in uncertain, potentially vulnerable positions.

The future is certainly not all doom and gloom. There are potential solutions to all of these problems – personally I think universal basic income could address automation and housing inequality quite neatly – but to pretend that these issues aren't

“THE FUTURE IS CERTAINLY NOT ALL DOOM AND GLOOM”

there, and that they aren't getting worse, is to delude yourself.

My generation is the future and you have to ask yourselves what kind of world is being left for us. We will face our own problems, and we will deal with them when we do, but it's the duty of the leaders of today to prepare the leaders of tomorrow for that task.

Our society can, and must, change if that is to happen, and it can only do that by listening to our concerns and dreams.

Isaac Hanson



Isaac Hanson is a young advisor at Sheffield Futures and a former member of the Sheffield Youth Cabinet.



VISION FOR OUR YOUNG PEOPLE

As part of our work with the Our Fair City campaign, Now Then and its parent company, Opus, have been exploring issues of fairness and inequality in Sheffield for the last 12 months. One group who should be at the centre of this debate is children and young people, because the problems we face now, as a city and as a society, will ultimately affect them the most.

Of course, the theme of Fairer Futures ties closely with the other areas we've been exploring recently through the Our Fair City campaign, namely Fairer Food, Fairer Work and Fairer Money. Almost a quarter of children in Sheffield live in poverty, a fact that is acknowledged in the recent publication of the city's Tackling Poverty Strategy, which includes a Child Poverty Strategy. In the context of continuing 'austerity', squeezing local authorities still further, it's clear that a bigger, more strategic approach is needed.

Earlier this year, the Children and Young People's Partnership Network (CYPPN) worked with young people in Sheffield to put together their own vision for the city.

The network looked at the concerns and aspirations of young people connecting with its member organisations, including Sheffield Young Carers, Sheffield Futures and Chilypep. The resulting report, Vision For Our Young People, produced by Voluntary Action Sheffield, outlines the topic areas which are most important to young people here: Positive Health & Wellbeing, Education & Employment, Opportunities & Future, Voice & Influence, Safety & Security, Poverty, and Diversity & Belonging.

The full report, as well as a summary document, can be found on the Voluntary Action Sheffield website (under 'Networks and Policy'). Three of Sheffield's MPs have pledged their support for the vision and the next stage for the network is to see it more widely acknowledged and adopted across the city. The third sector supports thousands of young people in Sheffield every week, making a significant positive impact on their lives, but the network wants to work collaboratively across all sectors to come up with a joined-up action plan by young people, for young people.

Vision For Our Young People is a 'living document', so anyone providing services and activities to young people in the city can add to it by emailing vision@vas.org.uk.

Sam Walby

vas.org.uk/networks_and_policy

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SUBTOPIA

DON'T WANT FOR MORE

I found a wallet in the street with two identities in it. Which is the real one? Why carry both at the same time? Surely that's a schoolboy error for any spy.

I rifled through the wallet to see if there was an easy way to return it to its owner, then set off to the police station to hand it in. It was one of those days where sights and sounds were slightly heightened. Rain hissed onto the tarmac and tapped the hood of my waterproof. A man was walking in ridiculously clippetty-clop shoes, as if he'd had them repaired by a 19th-century blacksmith. Maybe this is a new fashion, having your clothes and shoes fixed using bygone technology.

I passed a girl whistling loudly up to an apartment window – another throwback to an earlier time, before mobile phones. I remembered doing that as a student. I would stand in the street and shout my friend's name, and he would shamble down in his flip-flops and usher me into the communal kitchen that was always high with Chinese cooking. Now I heard a security keycode door click open, the same solenoid sound the world

a book about early people, our distant ancestors on the long journey from ape to you and I. They made stuff with their own hands and their hands evolved so they could do it better. They figured out how to trap and kill woolly mammoths. These were strong people, almost superhuman by our standards. I basked in the self-satisfied glow of my own primal ability to make bread and cheese, or pick fruit from a tree, my middle-class survival skills a feeble nod to these ancient folks who could have broken me like a twig. I couldn't even figure out which of the two identities in that wallet might be genuine.

I put on my headphones and listened to an interview with a Canadian band who had just recorded an album in a small town that had been hit by storms and floods. The ducks had moved straight in, happily swimming along, escorting their young families on adventures along these exciting new rivers: "Come on kids. Check out these weird caves! Watch out for floating plastic, mind."

I reached the police station. It was a dead-eyed lump of

"WE ACCEPT NON-DESCRIPT BUILDINGS"

over. The sound of mistrust, of sparse staircases that smell of damp socks and open onto lifeless streets.

The term 'subtopia' was coined in the 1950s by the architectural critic Ian Nairn to describe how suburbs spread into the countryside, offering residents the dream of escaping the city but resulting in a characterless averaging-out of places. In America they call it 'Anywheresville', the lowest common denominator town. But Subtopia is moving into the city. We accept non-descript buildings. We no longer recognise good new buildings when we see them and we don't know how to demand them. That must be why we instinctively believe older buildings to be better and mourn their loss. When they go, we know they will be replaced by something that is only average.

In a leafy street I noticed an abandoned house that seemed to have spontaneously fallen down. It had been there as long as I could remember, covered in ivy and fractured by buddleia. Today, suddenly, it had crumpled. What had changed to finish it off and what would happen next? A few more years of dereliction and then maybe some very average new flats. Subtopia's tendrils are reaching into the genteel old neighbourhoods.

Is this averaging-out, this lowering of expectations, an evolutionary thing? My daughter had recently brought home

brushed concrete. At first I couldn't find the entrance. I had to walk around three sides of the building and still chose the wrong door. Some detective, foiled by nothing more than bad design. I handed in the wallet and walked out into the light. The rain had stopped. At least I knew where I could get an above-average coffee.

Andrew Wood



OFF THE SHELF

RADICALISM AT THIS YEAR'S OTS FESTIVAL

The annual Off The Shelf Festival of Words returns again this month, the first outing curated by Sheffield Hallam University and the University of Sheffield. 2017's programme offers some solid keynote appearances from the likes of Robert Webb, Laurie Penny and Hollie McNish, but it's the festival's radicalism strand that has caught our attention.

'Radical' can mean different things to different people. "It doesn't describe a particular set of ideas, but your relationship to the mainstream," says Mike Braddick, Professor of History at the University of Sheffield, who curated this year's politically-themed Off The Shelf events. "If all the radicals got together in a very big room, they would not agree among themselves."

"Being radical is not always a good thing, either. Radical ideas and actions often make us appreciate our mainstream and conventional values."

Prof Braddick recommends Off The Shelf's Ideas Alive at 5.45 series for its radical thinking, exploring topics like religion (10 Oct), surveillance (18 Oct), utopia (24 Oct) and the sex lives of older adults (11 Oct), while he notes that Sheffield's strong history of citizen activism will be explored and celebrated by a radical walk led by Ron Clayton (8 Oct) and a session on stories of activism with Gary Rivett and Louise Briggs (14 Oct).

We've handpicked a few other events from this year's programme, but there's so much more going on between 7 and 28 October. The full programme can be found at offtheshelf.org.uk.

GEORGE MONBIOT - OUT OF THE WRECKAGE

Wed 11 Oct | 7pm | Pennine Theatre, Owen Building
£8 adv/£6.50 concs

This talk isn't technically part of the radicalism strand, but we couldn't resist including it here. Monbiot's new book, subtitled 'A New Politics for an Age of Crisis', looks at how politics can be reinvigorated. An inspiring speaker.

TARIQ ALI - THE DILEMMAS OF LENIN

Fri 13 Oct | 7pm | Pennine Theatre, Owen Building
£8 adv/£6.50 concs

Journalist, author and historian Ali explores the legacy and contradictions of one of the 20th century's most influential people on the centenary of the Russian Revolution he instigated.

REDS FILM SCREENING

Sun 15 Oct | 4pm | The Void, Owen Building | Free

Based on **Ten Days That Shook The World**, John Reed's famous journalistic account, Warren Beaty's **Reds** is epic in its depiction of the 1917 Russian Revolution, and one of very few films to come out of Hollywood which can truthfully be described as 'socialist'.

MELVYN BRAGG - NOW IS THE TIME

Mon 16 Oct | 6pm | Cadman Room, Millennium Gallery
£7 adv/£5 concs

Now is the Time is a fictionalised retelling of the biggest popular uprising in English history, the Peasants' Revolt or Great Rising of 1381, during which the boy-king Richard II was briefly overwhelmed by a rural uprising demanding reduced tax and an end to serfdom.

NO MORE LOVE ON THE DOLE

Sat 21 Oct | 5pm | Creative Lounge, Workstation
£6 adv/£5 concs

Love on the Dole, Walter Greenwood's 1933 hugely popular novel about working-class life, was prevented from reaching the big screen until 1941 by the British Board of Film Censors, who considered it "a very sordid story". Prof Chris Hopkins explores this stirring book and its often-overlooked sequel, **Something in My Heart**.

JENNI MURRAY

- A HISTORY OF BRITAIN IN 21 WOMEN

Sun 22 Oct | 1pm | Firth Hall, Firth Court | £9 adv/£7 concs

Woman's Hour presenter Jenni Murray looks back at influential and inspirational British women, including Elizabeth Garrett Anderson (Britain's first female physician and surgeon), Nancy Astor (the first female MP to take her seat) and fashion designer and icon Mary Quant.



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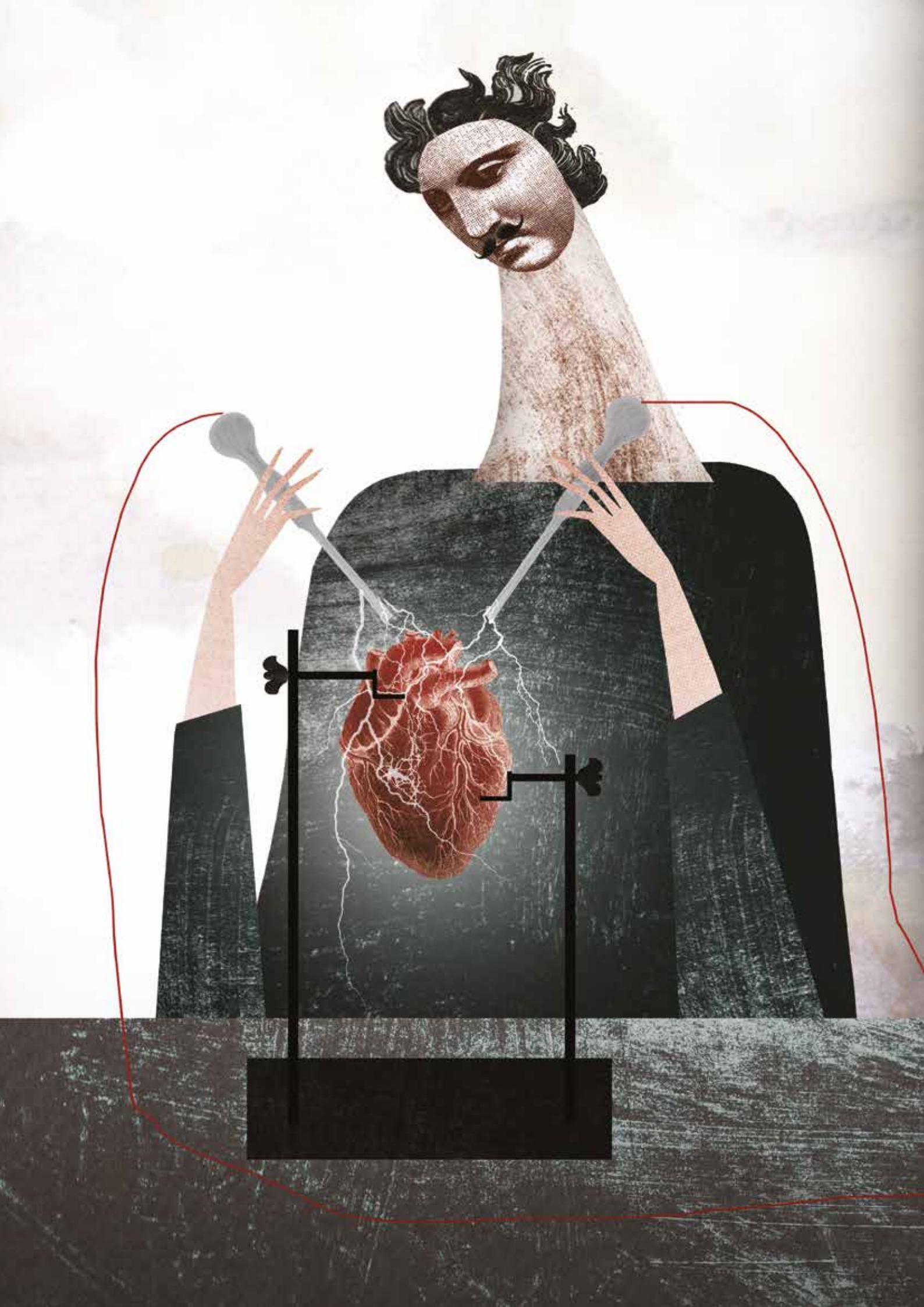
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FOOD

TIME FOR A BREW

Get a cuppa and take a seat, as this edition is all about coffee. With the wide range of blends, regions and variety of roasts to enjoy, there's something for all, whether you are a novice or a brew buff.

You can satisfy your geeky side and experiment with brewing techniques, seeking out the best pour-over, cold brew or nitro coffee on tap. Whatever your preference to kick start your day, in Sheffield you don't have to travel far for a quality cup of coffee.

Here's a small selection of coffee places in the city. This list is not exhaustive - there are many more decent brew stops across the city - but each one offers something unique and a decent coffee is guaranteed.

THE CAPTAIN'S CUP

287 Ecclesall Road, S11 8NX

The Captain's Cup opened early this year. There you'll find great coffee (they use Smith St coffee and Our Cow Molly milk), a hearty brunch menu and a tempting selection of innovative cakes from 4eyespatisserie. We have seen amazing pictures of their cruffins (croissant-muffins), including: apple core with cinnamon sugar and salted caramel, topped with granola; and chocolate marmalade core with chocolate sugar and dried mandarin.

MOTORE CAFE

Howard Street and 18-20 Union Street, S1

Motore recently celebrated their fifth birthday. They started life serving coffee from a Piaggio Ape on Howard Street, which they still do every Monday to Friday. They also have a second home at Union St co-working space, where you can choose to drink in or take away. They have a selection of baked treats from Forge Bakehouse, so you can treat yourself to a pastry to go with your Americano.

INK AND WATER

8 Fitzwilliam Street, West One, S1 4JB

City-centre based Ink and Water is a great spot to get a takeaway coffee or sit in and watch the world go by. They use Sheffield-based Pollards coffee and have a good selection of cakes and sandwiches. If you fancy some

indulgence then try their after-work cocktail menu. Choices include espresso martinis and Mr Black, made with coffee liqueur and Woodford Reserve bourbon.

FOUNDRY COFFEE

Wharnccliffe House, 44 Bank Street, S1 2DS

Foundry know a thing or two about coffee, as they have been sourcing and roasting coffee beans since 2012. In January this year they opened their first cafe on Bank Street, where you can enjoy their excellent coffee made with real expertise. If you want to improve your coffee-making skills, sign up for one of their home brewing sessions.

GERTIES

282 South Road, S6 3TB

Breakfasts are popular at Gerties and a Full English with a cappuccino is the perfect way to start your weekend. They use locally-roasted Frazer's coffee and feature nitro coffee on their menu (cold brew on tap), if you want a taste of something different. The added nitrogen gives a velvety texture with a creamy head, similar to Guinness.

THE HOLT

156 Arundel Street, S1 4RE

Enjoy the relaxing ambience in The Holt with coffee from local roasters Smith St, who have their roaster on-site too. You'll find classic coffee choices on the menu, from lattes to espressos, or you can go pro and try a pour-over brew, V60 style. The latest featured brew was the Gatina PB, a Kenyan peaberry with flavours of blackcurrant, plum and raisins. Smith St Dark Peak coffee is even used in their chocolate, coffee and almond cake.

Ros Ayres



STEAK WITH COFFEE SPICE RUB

Recipe by Ros Ayres

Coffee is an ingredient which works well in cooking, offering roasted nutty richness to savoury dishes and giving a bitter balance to sweet dishes like tiramisu. This coffee spice rub recipe works well with steak or you can try it on beef joints and burgers.

Serves 2

-

2 steaks

1 tbsp ground coffee

½ tsp chilli powder

1 tsp paprika

1 tsp brown sugar

1 tsp garlic granules

1 tsp cumin seeds

Olive oil

Pat the steaks dry with kitchen roll and rub each side with olive oil. Mix together the spices and coffee and rub this mix into the steaks until covered evenly. Leave to marinate in the fridge for 1-2 hours.

Take the steaks out of the fridge and allow them to rise to room temperature. Drizzle with a little more oil and place into a hot frying pan, searing each side for five minutes or to your preference.

Serve with roasted sweet potato, vine tomatoes and sautéed spinach.



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October

An Evening with International Clairvoyant Medium, Brenda Diskin. 11th October 7.00pm - 10.30pm, entrance by pre booked tickets only, £12
Robbie Williams Tribute 'He's The One'. 13th October, 7pm includes three course dinner, £29
A Salute to Elton John. 19th October, 12pm lunchtime includes a main course, £13.50

November

Delboy & Rodney Sitcom Show Not to be Missed. 3rd November, 7pm includes three course meal, £36
Greatest Hits of the 70s 80s & 90s Party Night. 10th November, 7pm includes three course meal, £24
A Salute to the Musicals. 23rd November, 12pm lunchtime includes a main course, £13.50
Motown & Soul Evening. 30th November, 7pm includes one course, £12

Dining

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Christmas at the Garrison

Booking now been taken. Christmas lunch and evening events throughout December, see our website or call for details.



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WORDLIFE

HOSTED BY JOE KRISS

We've got one long poem for you this month, taken from Lydia Towsey's show, **The Venus Papers**. It's Off The Shelf Festival of Words this month, so Sheffield's cafes, restaurants, bars and venues will be full of poets, authors, broadcasters and comedians talking about books and ideas. We've put together a very limited listings opposite, featuring local favourites Stan Skinny and Gav Roberts.

It's Wordlife's 11th birthday in November, so watch this space. We're hoping to announce something very special later on in the month.

Keep the submissions of poems and prose coming to joe@wordlife.co.uk.

Joe
@WordlifeUK



STAN SKINNY AS BUTCHER REALITY AND MARK HIBBETT – STORM HOUSE

Sun 8 Oct | 8pm | DINA | £6/£5

Captain Butcher Reality is a world heavyweight champion and poetry fan. Got a problem with that? Step into the square circle and see what he's got in store for you.

The first day in a new job usually involves meeting new people, health and safety and not being able to log in. Not so in Mark Hibbett's sci-fi adventure. An out-of-this-world night of surreal humour.

RENAISSANCE ONE PRESENTS: THE VENUS PAPERS – ARRIVALS, DEPARTURES AND JOURNEYS

Fri 13 Oct | 7pm | DINA | £6/£5

Venus, the Roman goddess of love, has washed up on British shores to witness the aftermath of the 2017 general election. Through the eyes of an immigration officer, the media and the public, Venus experiences what it means to be a 21st century immigrant woman.

WORDLIFE PRESENTS - OFF THE SHELF PARTY

Fri 13 Oct | 8:30pm | DINA | £5

Our annual party for Off The Shelf has always been one of the highlights of our annual programme. This year we'll be at DINA with our normal collection of national and local poets like Gav Roberts, a poetry slam, and music with a focus on radicalism.

Armed

'and I am waiting for Aphrodite to grow live arms at a final disarmament conference'

~ Lawrence Ferlinghetti, 'I Am Waiting'

It's taken fifty years but Aphrodite's grown a pair of arms.

Automatic.

Acrobatic.
Waxed as barrels
and magazines.

It's taken 50 then 2000
but V de Milo lives and walks,

has cut a hole inside the Louvre,
up into glass has carved and pushed

and pressed through shards
raining down like diamond rings,
flashing chips, switching blades on teflon skin...

Oh humorous humerus,
flexing triceps foots of feet
on feet, oh *wholly, wholly, wholly* feat -

she walked right out of the waiting sea
like Ursula Andres one quarter to three,
shell cased knife between her teeth.

Armed, she's waving - striding into fields,
departments and offices, buildings and government,
half a century, another milestone round her leaf -
and Aphrodite has no need

of man to act as guarantee,
can withdraw books from public libraries,
take out loans without her husband's
or her father's by or leave.

Two score ten since '65, millenaries since Milo,
centuries since Chaucer, five -
however,

The Wife of Gove.
The Wife of Gove
is tearing into bodies;
at the Daily Male gaze,
turning people into woe
oh into women
and women to legs, legs to
Legs - it
Lexit, Brexit,
rotating Remoaner,
Aphrodite legs it,
needs a man
to set her straight.

And The Wife of Gove:

*Not just their legs - their lipstick
and their suits on Pages 5 and 6 and -*

Sarah Vine, Sarah Vine,
weaving plots that intertwine.

The Editor in Chief of all that cheats
sits down to dine at Downing Street.

George is setting the Evening Standard;
Oligarchs in parliament,
Murdoch in the bedroom.

In America, Church and State hold hands
assemble in a room an arc of men
to weigh the weight of wombs
and Venus is absent.

Oh wholly, wholly, wholly, fucking mess.
Joke. Last line like a whoopee cushion,
Trump! Trump!

When the time, the place
to talk of cups and poisoned pens,
hacked elections, health care axed,
Klu Klux Klan, groups removed
from the national census.

When the time, place?
Tampons taxed and revenues raised
given to anti-abortion campaigners -

there's a charity shop in my home city
reaching out to vulnerable women,
turning the clock back.

And the Landlord in Kent
that won't rent to Indians,
turning the clock back.

And the no help for migrants,
no help for battered women,

Venus Walks Into a Bar -
It was an accident.
Trump! Trump!

We can't make love anymore
there are only referendums...
forced photos and final letters.

I'm waiting for biblical tapestries,
children arriving in planes
to welcoming parties and warm patios.

Waiting for weighting,
different borders,
different endings,

sainted be experts,
political correctness,

Venus stands at a bus stop:

English sun,
British sun,
Euro-sun,
melting sun
igniting the scene,

armed at a bus stop.
Waiting for Godot,
God oh,
Oh God.
Goddess.

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MOIST FACTS FOR CRESTFALLEN CHUMPS



by Brian Kindermelch

BRIAN WATCH NEWS RECENTLY AND SEE THAT BLUE TEAM LIKE 'Amazon Echo' TOO. THEY PRETEND TO BE IT. AT HOME, IT ALSO GIVES OUT SIMPLE RESPONSES TO QUESTIONS IN MONOTONE VOICE SO CALMING IT LULLS ME INTO SORT OF DEEP SLEEP ME MIGHT GET JUST BEFORE STRANGE MAN WALKS INTO ROOM AND SMOTHERS ME TO DEATH. LIKE WHAT HAPPENED WITH NEIGHBOUR NEXT DOOR (R.I.P. DARREN).

'Amazon Echo' PLEASE SEND THIS EMAIL TO THE
NEWSPAPER FOR PRINT. THANK YOU FRIEND.

The conservative broadsheets are obsessed with the dynastic offspring. It's the one vulnerable creature they don't yearn to destroy. Instead they are overwhelmed by its cuteness, its innocence, its lack of sin.

Their analysis of normal child behaviours, such as smiling, sleeping and self-soiling, is such that they use Prince George as a cipher through which we humble subjects can glimpse behind the curtain at the grand designs in store for us. They are dogged soothsayers peering into the tea leaves of a gurning, cheeky bab.

Prince George sucks his thumb at the Cenotaph? Prepare for reinvestment in another Great War. Prince George falls backwards onto a Jenga stack? Safety provisions for tower blocks will not be a pressing concern for future governments. Prince George's first words are the entirety of Enoch Powell's 'Rivers Of Blood' speech? Who can say? Sometimes children just do things at random. It's not all meaningful.

If there's one thing that really winds me up – and there is – it's the continuation of my own consciousness that situates me as a thinking, sensing, feeling thing on the surface of this infernal orb.

If there's one thing that truly grinds my gears, really gets me beating my chest, it's the existential nightmare of being only nearly intelligent enough to understand what's going on in the scope of world affairs and yet completely incapable of any form of meaningful impact beyond kicking a bin down a hill.

EDIT: Just back from having kicked a bin down a hill and I feel much, much better. Please ignore the above. I was in a bad mood.

7



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KATIE PONDER

THEATRICAL COLLAGE ILLUSTRATION

Katie Ponder's artwork was brought to our attention earlier this year and we knew straight away it would look great on these here pages.

Katie studied illustration before jumping into the world of freelancing. She takes inspiration from theatrical stage design to create pieces which feel choreographed, almost animated. With big plans afoot for 2017 and 2018, her work will hopefully be more visible to many more people in the near future. Katie told me about her inspirations and how she does it.

How did you get started as an artist?

I have always loved art and was encouraged and supported by my parents and some great teachers to go to art school. After having done a foundation year at Camberwell, where I became interested in illustration, I went on to do an illustration degree at Falmouth. On graduating I was winner of an AOI [Association of Illustrators] award for new talent and continued to explore and develop my style and slowly started to make a career as

inspired by **The Rite of Spring**, a terrifying ballet composed and directed by Stravinsky. I listened to the music non-stop and watched lots of clips from different ballet productions to help me develop illustrations to complement the music.

When working with literature I always read the book to understand and engage in the author's world, so that my artwork reflects the story the reader is about to become immersed in.

In the past you've dipped your toe into animation and 3D set design. Are these things you would like to do more of?

I would love to. I did a short course a few years ago in stop-motion animation which was so much fun. Making sets would also be an exciting venture for my work. I really enjoy going to the theatre and the opera and part of my enjoyment comes from seeing how the actors are placed and choreographed within a set to create a visual for the audience and reflect the tone of the story.

What have you got in the pipeline?

It's been a really lovely year this year. I have just signed

"I AM ALWAYS ON THE LOOKOUT FOR OLD PAPER OR BOOKS"

an illustrator. This year I was winner of The House of Illustration People's Choice Award, runner-up to The Folio Society Prize and most recently shortlisted for the Glyndebourne Art Competition.

Do you find yourself planning out a piece in your head as you collect source material?

My ideas come from being inspired by completely random things. Often window displays and stage sets trigger ideas. I make lots of thumbnails exploring how to work an image into reality before I then draft the image up, sometimes as a hand-done collage which I scan then develop digitally. Other times I work digitally straight away.

I have a bank of scanned textures and found imagery which I have collected over the years which I then apply digitally to the work to create a multi-layered and textured collage. I am always on the lookout for old paper or books. I was just in Stockholm and had some time to buy some old books and prints of flowers and machinery to add to my collection.

How does creating something to complement another piece of art – for example, a book cover – affect how you approach the piece?

I really enjoy immersing myself in the subject my artwork is illustrating. During my degree work I created illustrations

with an agency, The Artworks Inc, and I am really excited to see where that leads. I also have a string of nice projects leading up to the end of the year, including some work with Glyndebourne Opera and illustrating the Queen of Diamonds for a pack of cards which will be auctioned and exhibited to raise money for TLC (Transplant Links), alongside a line-up of really exciting artists, such as Dan Hillier and Grayson Perry.

I am also slowly putting together a series of abstract artworks, which has been an ongoing project that I hope to exhibit in spring next year.

Sam Walby

katieponder.com | [@katiehponder](https://twitter.com/katiehponder)

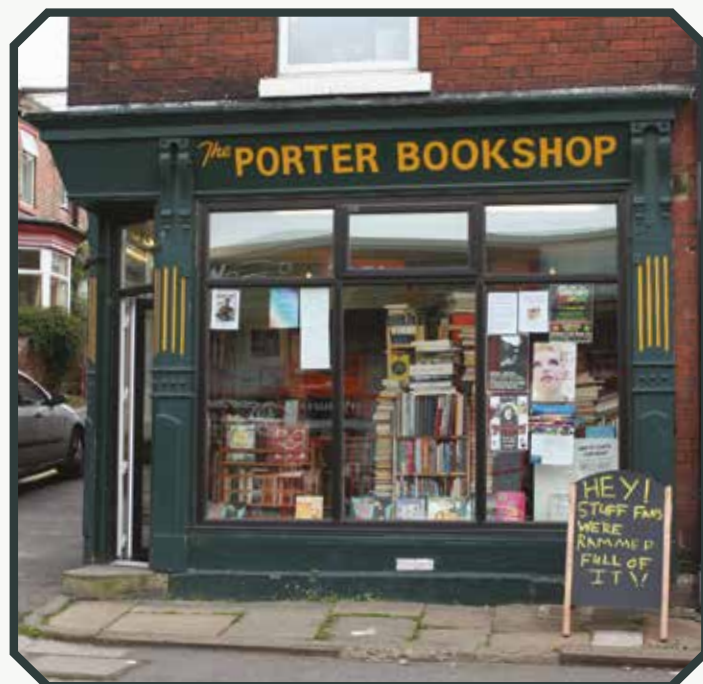
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OCTOBER LISTINGS

Tuesday 3rd - Green City Blues – Dance Class – Green City Blues is a friendly, informal blues dancing night. No experience of dancing and no partner necessary – we run an all-levels class and everyone dances with everyone else. So if you like blues music and like to hug* then come and join us!

Sunday 8th - O'Hooley & Tidow – Gig – Having the originality and skill to invite comparison with the most celebrated harmony duos, from early Simon and Garfunkel to the iconic Kate and Anna McGarrigle, Belinda and Heidi's powerful, deeply moving, and soulful performances are infused with an honesty and empathy that will disarm the hardest of heart. Starts at 7:30pm £14 OTD

Thursday 12th - Wagonwheel presents Case Hardin & Paul McClure – Gig – A Case Hardin live show is a multi-faceted beast. Gow solo? A duo? Acoustic or a full tilt four piece, sometimes augmented by regulars and pick-up musicians alike. Each night the songs are different, they have to be... framed for the audience... or the band... or the mood... often all three. Starts at 8:00pm £8 OTD

Saturday 14th - Go Go Gorilla – Rhythm and blues DJ night playing their classic Rhythm & Blues collections from 40's, 50's and 60's. Starts at 9:00pm £4 OTD

Friday 27th - Dappers Delight – Concert – Their chosen repertoire focuses on 17th and 18th century English tune books and broadside ballads, which form a bridge between 'art' and 'folk' music – music that could have been performed on the street, in the tavern, at country fairs, carnivals etc. . Doors at 7:30.

Saturday 28th - Wagonwheel Presents Jody Davies – Gig – With Richard Kitson, Andy P Davidson and Ryan Farmer Starts at 8:00pm £8 OTD

Tuesday 31st - “Halloween night 2017 will see the Orgreave Truth and Justice Campaign organise its most frighteningly huge Demonstration to Date. The Campaigners will March with a wicked Samba Band, circus performers and Zombie army to highlight the Governments shocking decision not to launch an enquiry into the “Battle of Orgreave” which saw miners Beaten up, Fitted up and locked up.

Plus the folk music singing session every Wednesday and quiz night every Thursday.



MUSIC

MARK FISHER WAS MY DJ (R.I.P. 1968-2017)

Now or then? For readers who have never heard of Mark Fisher, I write to you to describe these two versions of the British theorist.

Since Fisher ended his life this year, we lost one of our finest intellects. He was so much more than the vast literature he left behind: husband, and teacher to so many, who now wonder where they will find an informed opinion on contemporary culture.

Mark Fisher completed his initial education in the year of my birth, the year the Berlin Wall fell. He channelled his anger towards capitalism's oppressive reality and ferociously dissected culture at 'the end of history'. His topics ranged from music and cultural theory to the most infectious ideas from the continent.

It is by no means an overstatement to suggest that the current popularity of 'hauntology' will come to owe a debt to Fisher's writings. Originally a concept found in Jacques Derrida's **Spectres Of Marx**, hauntology suggests that being itself is haunted by failed time. At first this might seem ludicrous, but looking at capitalism as a cycle of growth and recession, you may well imagine a malignant ghost causing future banking bailouts. In contemporary London, and all over the globe, the ghostly, fractured remains of the hopeful, youthful cultures of punk and rave can be encountered as diluted versions of their former social phenomena. There are few individuals as capable of articulating the differences between The Sex Pistols and The Zutons, or The Clash and The Arctic Monkeys, as DJ Fisher.

Fisher's books are like literary mix tapes, challenging the reader to come to terms with changes symptomatic of our current times. Burial, the enigmatic music producer so revered by Fisher, is also personally important to me, because during my time in Sheffield at the art school many a night was spent

listening to similar music on the city's sound systems. Burial's music might be associated with the loneliness of returning home from a rave alone, but this fails to appreciate the deeply personal and subjective connection us Brits have to our country's music.

Fisher regularly wrote for The Wire magazine and his personal blog, Kpunk, endlessly deepened his musical theorising. Fisher's engagement in 'interpretative communities' explored society's radical potentials in the act of listening. Goldie's drum 'n' bass projects, the dissident voice of grime, Drake's melancholia, the East Midlands rap duo Sleaford Mods - Fisher's record bag was vast.

One of the most important things about Fisher is that even after experiencing the inhumanity of the effects of privatisation on all strata of education, he maintained his own autonomy and formed a group of important thinkers at the disbanded Cybernetic Culture Research Unit. **Capitalist Realism** is a timeless articulation of how money nefariously exists, regardless of whether you love it or hate it. Fisher guides us through various films, zero-hour jobs, neoliberal pathologies, schizophrenic behaviours, market logic, business ontology and Marxist super nannies. He makes you aware of your own acceptance of things that have not improved our standards of living. Instead, the 'reality' of the market and techno-capital forces remain, dividing humanity with value judgements and categorisation.

Fisher gifted us ways to resist this reality, even when he could do so no longer. Do you fine citizens of the North really believe there is no alternative?

Paul Harrison

SOUNDWAVES

Tramlines may be moving its main stage to Hillsborough Park for the tenth edition of the festival in 2018. The Star reports that the relocation will allow organisers to increase the capacity from 17,500 at the current Ponderosa site to 40,000.

The line-up for the second annual **AlgoMech** has been announced. The five-day festival of algorithms and mechanisms will include 65daysofstatic performing a new work titled 'Decompression Theory', plus an Algorave featuring Faubel & Schreiber and T.Y.P.E, among others.

The inaugural season at **Outside Over There**, the new club from the team behind The Night Kitchen, has been revealed. Autumn guests include Dense & Pika, Optimo, Optiv & BTK and Mall Grab, as well as nights hosted by Off Me Nut and Percolate.

A new queer night is launching at the Audacious Art Experiment. The inaugural **CLUB RUSH** takes place on 3 November and will feature guests and residents, describing itself as "blissful dance hooliganism for queers and freaks."

LIVE REVIEWS

PARQUET COURTS

30 August
Leadmill

While a drooling Leadmill crowd turned out to see the Sheffield debut of Brooklyn’s alt-rock darlings Parquet Courts, support band Ultimate Painting were a real bonus.

The four-piece were mellow and laid-back, with strummed guitars and two-part harmonies evoking a beautiful summer’s evening (anytime from the Summer of Love through to **C86**). Starting with the self-titled song from their debut, they played tracks from all three of their well-received albums, with interweaving guitars and vocals creating a sweet and lowdown vibe.

After settling in New York from their native Texas, Parquet Courts have progressed from cassette-releasing DIY punks to slightly more reflective and much more respected indie stalwarts, even appearing on late night chat shows. Eschewing social media, the band still prefer gig flyers and a good old-fashioned work ethic.

They started with a five-song salvo from last year’s **Human Performance** that displayed their full range of raucous but mature tunes. Their set mixed earlier pop-punk blasts with more melodic stuff, plus minute-long bursts of kinetic energy. They occasionally played almost radio-friendly songs but, being the contrary cusses that they are, slipped into 7/4 or inserted bursts of atonal guitar at irregular intervals.

Being hip New York royalty, they have inevitably been cursed with Pavement, Velvets and Television comparisons, but the angularity of their music and lyrics distances and separates them. They are witty and oblique, sardonic and reflective, often at the same time.

The final song is a 12-minute jam that’s not for the faint-hearted. Bass and drums are steady and anchored, while the twin guitars exchange riffs and walls of feedback. The pace slackens and almost comes to a stop, but gradually some sort of order returns, before a final cacophonous flourish ends proceedings. A disenchanted punter exclaims: “Thank fuck for that.”

Pete Martin

MARMEN QUARTET

2 September
St Martin’s Church, Stoney Middleton

I’ve not yet found the Marmen Quartet to be anything less than superb. This concert, though, involved two unknown variables: a venue completely new to me and a viola player, Bryony Gibson-Cornish, new to the quartet.

From opening with Haydn’s ‘String Quartet Op. 74 no. 1 in C major’, the entire concert radiated note-perfect brightness, with the seriousness of Beethoven’s ‘Op. 95 in F minor’ doing nothing to dim the sparks.

The so-called ‘Serioso’ quartet works perfectly for Johannes Marmen’s team, moving as it does between moments of profound complexity and an essentialist minimalism that reflects not just the piece’s overall feel, but also much about the Marmen Quartet’s approach to performance. After the interval, Ravel’s ‘String Quartet in F’ was played as exquisitely as the rest of the programme, with evident exuberance and zest from all four members of this exceptional quartet.

Identified by the late Peter Cropper, founder of Music in the Round and erstwhile mentor to the Marmen Quartet, as a great venue for quartets, the 1415 church in this quiet Derbyshire village offers a venue true to the concept of music ‘in the round’. Visually, it’s a real pleasure. Aurally, my impressions were mixed. The sound seemed blurred or blunted, as compared to the sound in other venues including CAST’s (acoustically unforgiving) Second Space and Music in the Round’s home, the Crucible Studio. This slight lack of acoustic clarity, though, did not spoil my enjoyment of the playing.

Samantha Holland

The Marmen Quartet play MITR concerts in Sheffield, Doncaster and Barnsley in October and November 2017. Tickets from £5 for students and under-35s.

LIVE PICKS

SARATHY KORWAR BAND
Tue 17 Oct | Firth Court | £14.50

London-based percussionist and composer Sarathy Korwar’s album, **Day To Day**, was one of 2016’s very best. Fusing jazz with Indian folk music, Korwar incorporated field recordings of The Sidi Troupe of Ratanpur into his distinct, electronic-tinged sound. Now touring with a live band, this gig features tabla and santoor player John Ball, a performer-in-residence at the University of Sheffield.

ALICIA GARDENER-TREJO ‘BOBTAIL’
Wed 18 Oct | Lescar | £8

More is evidently more with this group, an eleven-piece from Brum led by saxophonist and composer Gardener-Trejo. For this project, the poems of Rabbie Burns and Dylan Thomas provide inspiration for a night of autumnal jazz.

MARIE DAVIDSON
Fri 20 Oct | Picture House Social | £12.21

The Cut Some Capers crew invite Canadian producer Marie Davidson to make a racket in the ballroom, with support from Yaxu and Negative Midas Touch. Davidson’s 2016 album, **Adieux Au Dancefloor**, on Minimal Wave imprint Cititrax is a no-frills thrill, as anyone who heard Veronica Vasicka drop ‘Naive To The Bone’ at Hope Works will attest to.

LIGETI QUARTET: REMEMBERING THE FUTURE
Tue 24 Oct | Firth Court | £14.50

For this concert the celebrated Ligeti Quartet ask what the past has to say about the present, with music by Stravinsky and Webern compared to newer work such as the ‘Five Famous Adagios’ by Joanna Bailie.

KAZ HAWKINS BAND
Fri 27 Oct | Greystones | £13.20

Modern blues from a new star whose soaring voice has seen her showered with awards and accolades. Her heartbreaking ‘Because You Love Me’ deserves to be a blockbuster hit, as does her take on ‘Feelin’ Good’.

GHOSTPOET
Sun 29 Oct | Plug | £16.52

Ghostpoet is enjoying a career peak with the August release of **Dark Days + Canapés**, a dystopian vision of urban UK that touches on issues from the refugee crisis to the banality of social media. His vocal style falls somewhere between speaking and singing, allowing full articulation of his carefully-crafted words.

Long before Kelham Island became a byword for buzzy regeneration, a pair of musicians decided to take advantage of the plethora of disused industrial units in the area to open their own studio, naming it after the Burton Road building’s most distinctive feature. In the 20 years since Yellow Arch opened its doors, it has expanded into a venue, a teaching studio, a rehearsal space and even a cafe-bar.

“It’s our aim to keep music exciting for our crowd, making sure our line-ups are diverse and interesting,” says Spencer from the venue. “We’re constantly developing Yellow Arch as a creative hub, bringing together every step of a musical journey – writing, rehearsing, recording and performing – and utilising the fact you can achieve all of the above in one building. Our venue is growing, literally, meaning we can now host large-scale events across multiple rooms, expanding the possibilities in creating truly unique events.”

DJ SPRINKLES, VIRGINIA, OBJEKT, RROXYMORE & JOE
Sat 7 Oct | Hope Works | £15.80

Even by their lofty standards, Pretty Pretty Good have really pulled it off here. The politically-charged house of DJ Sprinkles will ring through the warehouse, with Ostgut Ton star Virginia and multitalented selector rRoxymore in support. In Mesters, Hessle’s elusive Joe returns from a three-year hiatus, before the weird and wonderful Objekt closes with a four-hour set.

YELLOW ARCH 20TH BIRTHDAY
Sat 7 Oct | Yellow Arch | £13.32

As a venue, Yellow Arch is best known for its roots music, so for the birthday bash they get down and dubby with a live set from Macka B & The Roots Ragga Band, plus DJ slots from Afriquoi, Reggae Roast and a whole host of familiar faces.

PEGA MONSTRO / GANGLIONS / POSSUM
Fri 13 Oct | Audacious Art Experiment | £5

The Reis sisters from Lisbon make up Pega Monstro, a dreamy garage duo touring their third record, **Casa de Cima**. This show doubles as a release party for Ganglions, whose second EP, **Thirsty**, is out now on the Audacious label. There’s also the Leeds-based emo punk of Possums.

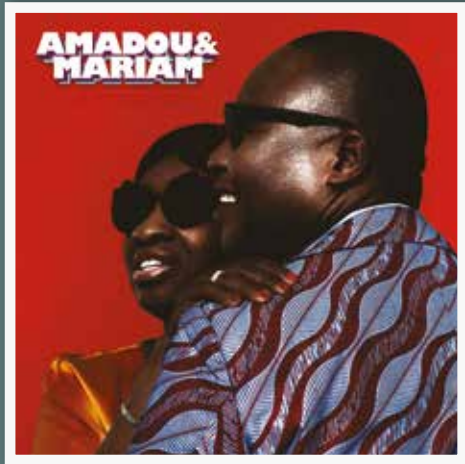
NO BOUNDS 2017
13-15 Oct | Sheffield | Prices vary

It’s the big one. This month’s interviewee Jeff Mills beams down from his spaceship to head up an eight-venue extravaganza, with Terre Thaemlitz, Ikonika, Mark Fell and Laurel Halo among the 84 artists heading our way. Flying the flag for Sheffield are Broken FM, Blood Sport, CPU Records and the Algoravers, among many more.

HOSTED BY SAM GREGORY

RECORD REVIEWS

MANY OF THE RECORDS WE REVIEW ARE AVAILABLE TO DOWNLOAD VIA BANDCAMP.
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MEANS MORE OF YOUR MONEY GOES DIRECTLY TO THE ARTISTS.



AMADOU & MARIAM

La Confusion

Amadou & Mariam are a duo who've reached exceptional heights over the past few years. They've toured with bands like U2 and Coldplay and have performed at the opening ceremonies of the last two football World Cups. Their latest album, **La Confusion**, is further confirmation that the pair are immensely popular for a reason.

The album pulls you right in from the moment you begin listening and continues to keep a grip on your attention for the next 12 tracks. *La Confusion* has a funky and at times retro sound, giving the record a classic pop feel. It has plenty of moments where the duo sing individually, as well as together. This works well as you get to hear how talented the pair are in their own right. Mariam sounds exceptional on the title track, while Amadou's vocals bring 'Massa Allah' to life.

The production throughout the album doesn't falter and it's pleasing to hear how well the instruments fit with the lyrical content and vocals of each track. 'Filaou Bessame' has pleasant vocal rhythms and the instrumental is musically varied and topped with good effects. 'Ta Promesse' is one of the most memorable tracks, with its slow but upbeat sound, with other standouts including 'Fari Mandila' and 'Mokou Mokou'.

La Confusion is an uplifting album that never loses its rhythm, and even with a constant groove it still has room for important messages.

Akeem Balogun



GANGLIONS

Thirsty

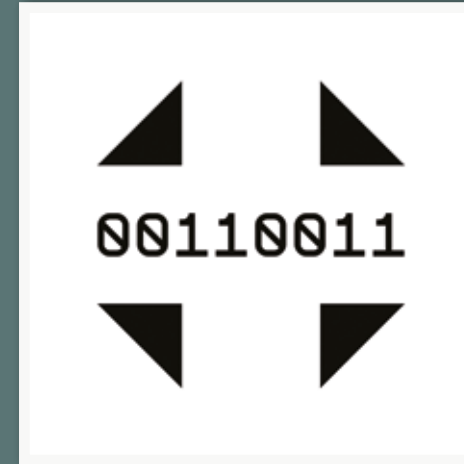
Math music is often interesting but not always enjoyable. It's a style that can value calculation too highly over emotional expression. While Leeds and Sheffield-based three-piece Ganglions describe themselves as 'mathy pop punk', they use math complexity as a backdrop, rather than as a centre-piece. They are, first and foremost, writers of exceptional pop songs.

Their music revolves around vocal arrangements performed in turn or in harmony by the whole band. Drummer Brian Scally leads the energetic songs, whereas bassist Eimear O'Donovan handles the more thoughtful parts, as well as the whimsical, cheeky stuff. They have an endearing collective voice and a great ear for melody. While most bands will settle for at least one catchy hook per song, Ganglions want every single line to be a potential earworm.

Underpinning the vocals, a tight rhythm section skip through intricately compact song structures with metronomic grace, while Chris Saywell's impressive guitar gymnastics dance around the songs, gelling everything together. His sound is angular in notation but fluid in delivery, adding subtle textural and tonal variations throughout the EP.

Following on from 2016 EP **FETCH!**, **Thirsty** (available digitally and on cassette via The Audacious Art Experiment) is another perfect balance of pop accessibility and math intricacy. Stand out tracks are lead single 'Slow Lunch' and closer 'Very Popular', the all-in harmony ending of the latter boasting a poignant intimacy that tingles the spine. Highly recommended.

Jack Temple



JENSEN INTERCEPTOR

Carter's Green Factory

The Sydney-based producer Mikey Melas is back on Sheffield label Central Processing Unit after his 2016 EP, **M**. His most recent release, a collab with Assembler Code for German tape label MMODEMM, had strayed into LIES-style outsider techno, but **Carter's Green Factory** sees a return to the taut electro of his previous CPU release.

The Jensen Interceptor is a classic car and Carter's Green Factory is where they were built in the 1950s, but the music is not quite as retro as the nomenclature might suggest. There's a tendency for nostalgia bordering on pastiche among some electro producers, but these three tracks represent the context-aware yet forward-thinking approach for which CPU has garnered worldwide attention over the last five years.

'Glide Drexler' opens the EP with a languid refrain under skittish, distorted hi-hats. Broken beat kick drums and a frantic, chirruping melody follow shortly after, injecting a tumbling urgency, while the glacial synth becomes background colour.

The title track follows. It's very much a title track and surely the one that will get the most mileage on the dance-floor. The Australian's trademark cavernous kicks are in straight 4/4 this time and the structure is clearly designed with the peaks and troughs expected for club use. Nonetheless, it's hard not to also hear a nod to high-concept experimentalists Dopplereffekt in the discordant stabs and high-pitched square-wave synth line.

Michael Hobson



THE WEATHER STATION

The Weather Station

For Tamara Lindeman's fourth album as The Weather Station, she's chosen to self-title. Listening to **The Weather Station** along with some of her earlier work, I can understand why she's chosen to do so. The album was created to put her own spin on rock 'n' roll, and using 'Free' as track number one is the perfect decision. Punchy, slightly distorted opening chords give the audience an immediate understanding that her music has reached another level.

That said, there is undeniably a folk core running through this album. Each track tells an intricate story which Lindeman has admitted touch on more personal issues this time around. The self-written, self-produced and self-titled record bursts with confident energy, making tracks feel empowering, even when they may start to expose some of the artist's vulnerabilities.

Lindeman's vocals have a familiar, heart-warming tone which makes her poetic lyrics all the more emotive and inviting. Personal favourites to demonstrate this are 'Impossible' and 'I Don't Know What To Say', which while different in pace and story, share the same soft vocal clarity that sends chills down your spine.

The Weather Station is a captivating record, one that continues to unfold with delicate surprises as you make your way through each track. While Lindeman won't be visiting Sheffield on this album tour, you can catch her at one of her two UK shows at the end of the month.

Tasha Franek



JEFF MILLS

LOST IN SPACE WITH TECHNO PIONEER

Producer, label owner, radio host, conceptual artist, conductor and DJ Jeff Mills has moved in all of these spheres and more while remaining the biggest name in techno for nearly three decades.

What links his work across multiple media is an unwavering belief in the future and the potential of the human race to better itself. After starting out mixing hip hop on Detroit station WDRQ, Mills met Mike Banks and Robert Hood in the late 80s and formed techno collective Underground Resistance, who used the imagery of revolutionary struggle to contextualise their harsh and uncompromising techno.

Since leaving the group, Mills has continued to explore the boundaries of dance music, enlisting the Montpellier Phil-

harmonic to re-imagine his work for a symphony orchestra in 2005. His latest project, *Lost In Space*, sees him return to the concert hall, collaborating with the National Orchestra of Toulouse on a project conceived “with the future of mankind’s advances in space travel and colonising other planets in mind”.

This October, Mills returns to Sheffield for the first time in three years to headline the inaugural No Bounds Festival, alongside Stingray, Laurel Halo, Om Unit and many more. His DJ sets are akin to a pyrotechnics display, with Mills often using three turntables at once as part of his virtuosic mixing style. I caught up with him from Miami to find out what the future will sound like.

Lost In Space premieres next year in Toulouse. What’s the idea behind it?

Lost In Space is about exploring mysterious phenomena that happen in outer space through classical and electronic music.

Since 2005 a lot of your projects have involved collaborations with classical musicians. What’s the connection between classical music and minimal electronics?

Both require a certain amount of dedication and devotion, where theory is just as important as the technical aspects. Like some other music genres, these two are unique in tasks where we’re describing something bigger than life, subjects that go beyond our sense of reality and logic.

‘Planets’ takes inspiration from the suite of the same name by Gustav Holst. Where do you begin when approaching a piece of music that is already so well known?

I started by re-imagining the method of how I can describe them. Holst’s ‘The Planets’ was an inspiration, but the project I designed was more based on the facts we know of each planet and the soundtrack is actually a musical tour or excursion. So the way we humans would travel from planet to planet, the planet’s size, rotation and physical makeup were all factored into the scheme.

In addition, this project is designed to be open-ended, meaning that with each significant discovery we learn about each of the planets, the arranger and I must go back into the classical score to update the composition.

What role does music have to play in man’s future exploration of space?

I’m not sure, but music may be used to re-ignite memory, giving the listener some sense of connection to another world beyond the new one they’re exploring. It’s hard to say.

A lot of your work is imbued with a sense of optimism about a future that now feels more precarious than ever. Is it still important to imagine the future?

Yes, of course, and it’s not something that would be considered unusual. In music, I think it’s more strange, and even questionable, to hear something that doesn’t really have anything to say, that doesn’t address subjects that others can relate to. As music is a form of communication, I think it’s important to try and maintain this relationship with listeners and dancers.

In a 2009 interview with The Wire, you predicted that “the art form of DJing will run its course”. Does the resurgence of vinyl show that the DJ is still relevant?

Well, if we take a closer look into the resurgence, we might find that the increase of vinyl production is due to major labels re-pressing older classic rock and jazz albums. I’m not sure if it’s really enhancing the independent dance music industry. Since 2009, and still now, I see the art form in danger of fading away, mostly due to the lack of innovation, the lack of attention to a DJ’s technical skill, and most importantly how the music is presented and played. [This] leads me to believe that our industry is only sustained by the fact there really isn’t anything else in comparison, but this may not last forever. I predict something new will emerge.

You’re headlining No Bounds in Sheffield in October. What have you got planned for your second visit to Hope Works?

I’m constantly testing new material, so by the time of the festival I may have many tracks that could be for a radio show that I’m producing for NTS called The Outer Limits, or music from the two most recent cinemixes, Fritz Langs’ *Metropolis* (1927) or *The Crazy Ray* (1924) by Rene Clair. Or even tracks from the next Sleeper Wakes album called *The Supernatural*. It’s hard to tell, but let’s see.

How do you think technological change will affect how we

listen to music in the future?

I think we’ll have the opportunity to experience in its creation. From a listener’s or creator’s point of view, I think technology will make many things possible in how we experience creative works.

What compromises do you have to make working with an orchestra?

None. In fact, it’s the opposite. I’m able to think outside of my capacity and far exceed what I could do myself. For me, they are advantages, not compromises.

Sam Gregory

Jeff Mills plays Hope Works warehouse on the Saturday night of No Bounds Festival. | noboundsfestival.co.uk

NO BOUNDS FESTIVAL 13-15 OCTOBER

TERRE THAEMLITZ PRESENTS ‘DEPRODUCTION’

Better known as DJ Sprinkles, Thaemlitz is one of club music’s foremost thinkers. In her audio-visual work ‘Deproduction’, she interrogates the nuclear family from a queer feminist perspective, breaking down barriers between performer and viewer to “deliberately complicate typical entertainment expectations from both curators and audience members.” Limited capacity, so reserve in advance.

GIANT SWAN

Like Sheffield’s own Blood Sport, who are also on the line-up, Bristol duo Giant Swan piece together twisted and discordant techno from the discarded ruins of rock music’s past. What’s even more remarkable than their physically gruelling sets is that all Robin Stewart and Harry White use to create this chaos is a microphone, two guitars and a handful of effects pedals.

LAUREL HALO

A mainstay of London label Hyperdub, Halo’s third album, *Dust*, was described by Now Then in June as “feeling like it was taken from the earth itself.” The mystery in Halo’s music lies in the contrast between her fragile vocals and the writhing electronics below, always mutating and refusing to settle.

DEBONAIR

That oft-used term ‘DJ’s DJ’ was surely invented for DEBONAIR, a celebrated NTS presenter whose ‘anything goes’ shows could include a range of tracks from East German punk to forgotten Italo gems by way of Jamaican dancehall. Anyone who caught her at the inaugural Cut Some Capers event in May will know not to miss out on her speedy return to South Yorkshire.

INGA COPELAND

One half of duo Hype Williams with Dean Blunt, Inga Copeland’s solo set at Tramlines 2015 was one of the year’s most mesmerising. On her new EP, *Lolita*, she pulls grime sonics apart and reworks them to fit three of her most disorientating pop songs yet. Think *Commercial Album* era Residents by way of Wiley.

HEADSUP

PUBLIC

A new bar is opening in the old gent's toilets under the Town Hall on Surrey Street. The newest venture by the team behind The Great Gatsby and Picture House Social, it will be an intimate space with a small food and drinks menu, perfect for that early-evening or late-night tipple.

"It's like having a kid," jokes Jim O'Hara about the renovation of the old toilets and all the pre-launch preparation. Brainstorming names for the space must have been fun – the fine people of Sheffield Forum certainly picked it up and ran with it – but in the end the team settled on a subtle head-nod: Public. Jim told me more.

Tell us about the team behind Public.

It's me and James Hill, my business partner. Jack Wakelin is going to be the general manager. He's currently the GM at Picture House and the cocktail whizz of the company. One of his menus – the Picture House Social autumn 2016 menu – has just been nominated for Imbibe Awards, which is a big industry thing.

There's an extended team of people we're collaborating with on it. Nick Deakin, who does the design for all our other bars, has done all the design for this one. India Hobson is on photo duty again, because she's great. All the crockery is being handmade by Frankie at Grey Suit Clay. Syd and Mallory are doing some aprons for us. Joe at Bear Tree Records will be providing all the records. We're just doing vinyl only, which will be kind of nice – incredibly annoying for the staff...

It's quite a small space, isn't it? It almost lends itself to a speakeasy-style bar.

The speakeasy term, while it's the go-to term, is something that I think has become associated with really dark, quite serious bars. The word 'speakeasy' brings to mind dogwood and Victorian fittings – that kind of bar where you go in and the bartender's got a beard and sleeve tattoos – and it isn't that. It's actually going to be quite colourful, a bit brighter than that, and hopefully less overtly masculine than a lot of speakeasys tend to be.

It's good to be bringing a bit of independence to that area of town.

I think so. It's really exciting for us to be near things like the theatre district, because it's one of the best things that Sheffield has. It's a beautiful building as well. The Town Hall is such a nice building and some of the features we are going to try and keep downstairs. There's really old, lovely Victorian tiles.

With us being an independent company, I think we judge each project on its own. I think Public was a reaction to doing Picture House Social last, which is such a big space and has so many aspects to it. We wanted to do something really small and a little bit selfish, something that is really for us.

What's your plan for food?

It's going to be quite seasonal. The size of the space does impose limitations, but actually that can be quite nice, in that it will be a small menu of sharing dishes that change very regularly. It allows the chef to have the creative freedom to serve whatever food he wants, which should hopefully be complemented by the cocktail menu and the wine menu. We'll use a lot of produce from local producers.

Similarly, it will be a small beer menu, but something that will swap and change all the time. Just get little bits and bobs that we really like, rather than giving people an unbelievable amount of choice – just choose five or six that we really like. I guess that ethos runs through the whole thing, really.

And the toilets? Will they be the originals?

No, thank god.

Sam Walby



Photo by India Hobson

Public opens this autumn.

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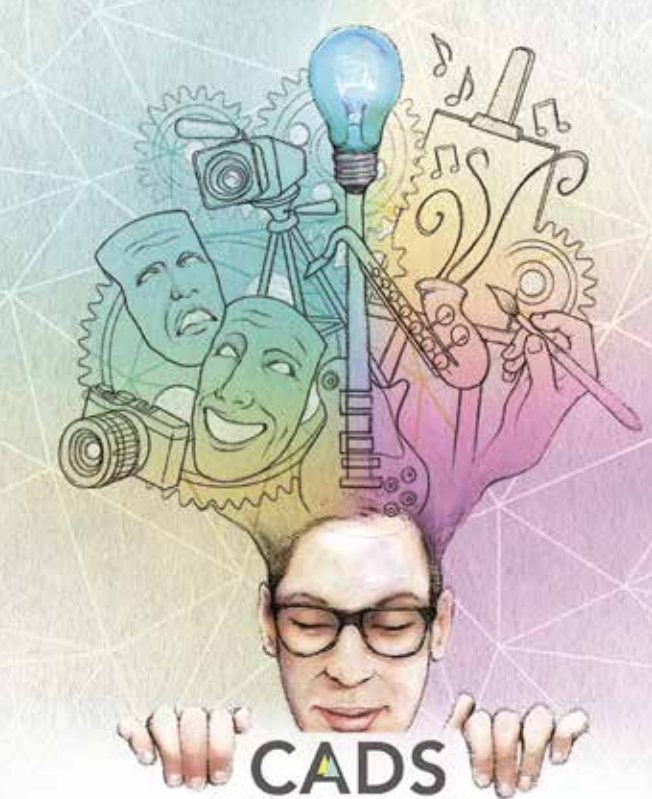
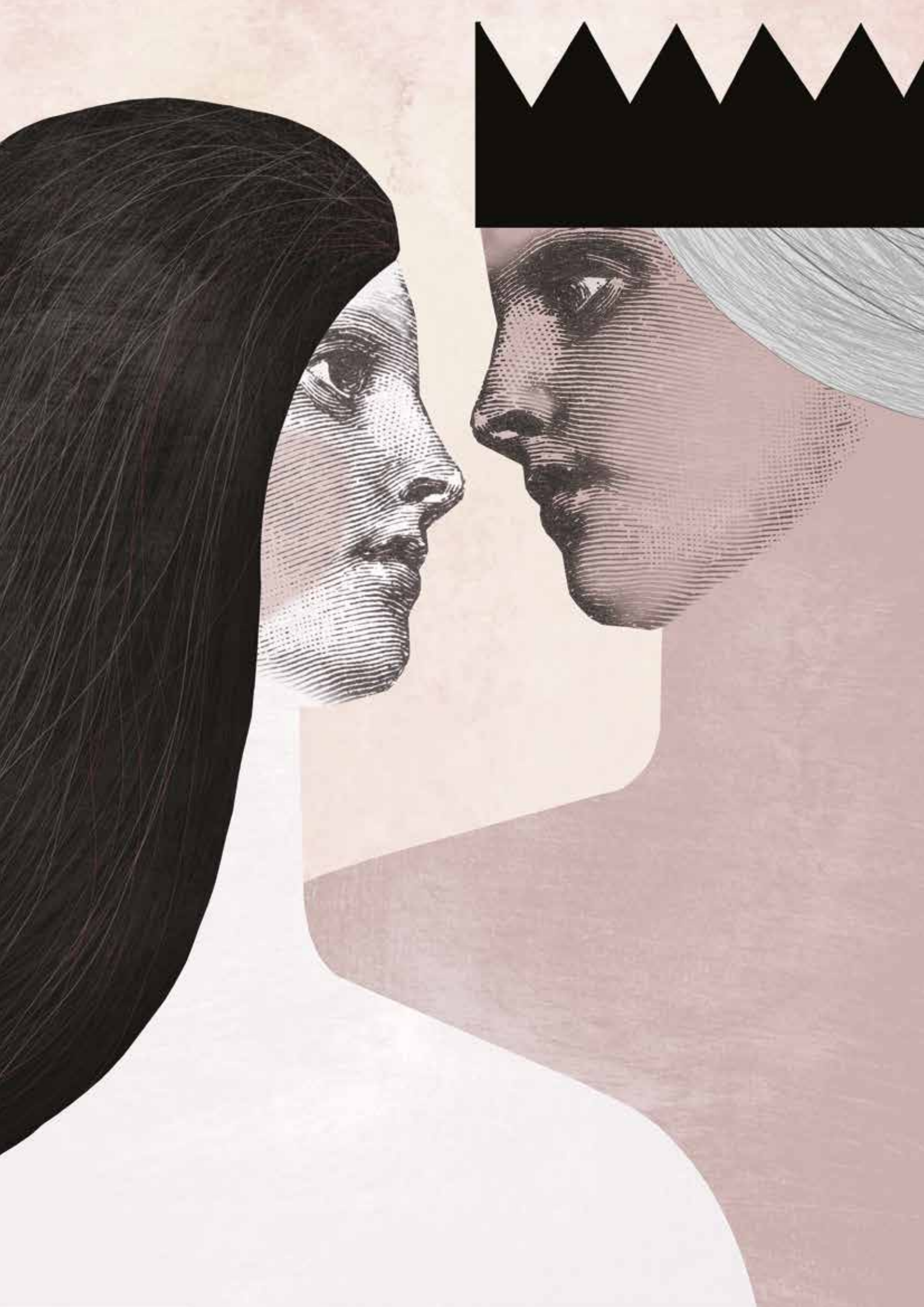
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DINA

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- 07/10 FUN PALACE
- 07/10 SHD's Student Kitchen
- 07/10 BRIGHT LIGHTS
- 08/10 BUTCHER REALITY + Storm House
- 09/10 The Novel Slam
- 10/10 Daft Chuffs
- 12/10 Lisa LUXX
- 13/10 The VENUS Show
- 13/10 Wordlife: Off the Shelf party
- 14/10 BARANG with Love Carnival
- 14/10 The Wonderists Windfall
- 15/10 REEL FEMMES benefit for MIND
- 17/10 Wordlife
- 18/10 RORY Mcleod + the Familiar Strangers
- 19/10 And Other Stories + Northern Book Award
- 20/10 My Life in the Mosh of Ghosts-Roger Quail
- 21/10 QUEER LOVE
- 30/10 Make Some Noise
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- 31/10 Cheese on Bread

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GHOSTS OF CHANCE

AN EXHIBITION OF PRINTS BY
MAX CHARLES
@ THE HOLT 156 ARUNDEL ST.
OCTOBER 20TH - NOVEMBER 2ND

DRVIPER.COM/ART



FILMREEL

CELLULOID SCREAMS 2017

There are few, if any, Asian film directors with a vision as distinctive and unique as Sion Sono. Unfortunately, this can lead to a varying quality of output. For every **Love Exposure** or **Noriko's Dinner Table**, there's a **Tokyo Tribe** or **Shinjuku Swan**. His latest film, **Tag**, is screening at this year's Celluloid Screams on Sunday 22 October. It's one of his most thoughtful, creative and downright mind-blowing slices of exploitation cinema to date.

Mitsuko (Reina Triendl) is the only survivor of a strange paranormal incident which kills all of her classmates. Running for her life, she finds herself mysteriously transported to a series of alternate realities. Death, destruction and mayhem are never too far behind. After a jaw-dropping opening sequence (think **Suicide Club** on acid), the action and gore never let up. Whilst there are some ingenious set-pieces, entertaining action and invention aplenty, it's the strong feminist narrative which is the most surprising element.

Tag is wild and scintillating cinema, but it's just the tip of the iceberg when it comes to the Celluloid Screams line-up, which runs 20-22 October. This year sees a wide range of new horror films from around the world, as well as 30th and 40th anniversary screenings, respectively, of **Hellraiser** and **Suspira**. There's also a special screening of three episodes of dark comedy **Inside No.9**, selected by writers Reece Shearsmith and Steve Pemberton (**League of Gentlemen**, **Psychoville**), who will be on hand to answer questions.

The opening gala features Justin Benson and Aaron Moorhead's new film, **The Endless**. Their previous outings, **Spring** and **Resolution**, are to my mind two of the best independent genre films of the last five years. There's the UK premiere of **Creep 2**, Frightfest's bubblegum favourite **Tragedy Girls**, and the gore-splattered chaos of **Mayhem**. There's much more on offer before Christmas comes early with **Better Watch Out** closing the festival.

Visit the Celluloid Screams website (celluloidscreams.co.uk) to pick up a festival pass or purchase tickets to individual films.

Rob Aldam

HUNT FOR THE WILDERPEOPLE

dir. Taika Waititi, New Zealand, 2016

The 'boys own adventure' story gets a refresher in **Hunt for the Wilderpeople**, New Zealand director Taika Waititi's fourth feature, which follows on from his acclaimed vampire comedy romp, **What We Do In The Shadows**.

In this charming and life-affirming tale, we follow Ricky Baker (Julian Dennison), a juvenile delinquent who's spent much of his life passed between foster homes, as he's packed off to live in the outback with yet another new family.

Ricky discovers his first taste of stability in the warm and caring embrace of Bella (Rima Te Wiata) and the cantankerous Hec (Sam Neill). It's when this utopia is disturbed that Ricky goes on the run, with Hec in hot pursuit, sparking a farcical manhunt for the pair.

On the one hand a subtle and measured depiction of loss and grief, HFTWP is also a sharp and unique take on the coming-of-age tale, with a fantastic central performance from Dennison. Taking in a tapestry of weird and wonderful characters, it transforms from feeling like a small and isolated tale to becoming an epic battle for survival. Imagine Wes Anderson's **Moonrise Kingdom** crossed with doses of Edgar Wright, hip hop beats and antipodean wit, and HFTWP is exactly what you get.

In typical Waititi style, dialogue is key. It keeps the narrative ticking over and makes for some classic one-liners. It still feels connected to his previous films and work on shows like **Flight of the Conchords**, in which humour is delivered in a dry and sarcastic way. Waititi also has a clear handle on when it's appropriate to transition between comedy and drama, and this makes the film just as touching as it is hilarious.

You can take a trip into the wild with Sharrow Reels this month to see **Hunt for the Wilderpeople** on the big screen, where it fully deserves to be.

Josh Senior
@reelsteelzine



Hunt for the Wilderpeople (2016)

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

HUNT FOR THE WILDERPEOPLE

TAIKA WAITITI, NEW ZEALAND, 2016

Sun 15 Oct | 7:30pm | 215 Sharrow Vale Road
£3 w/ coffee & cake

Offbeat film from New Zealand about the exploits of foster kid Ricky when he and his new Uncle Hec go on the run. Part adventure set in the New Zealand bush, part heart-warming family tale, this is a great choice to watch with Sharrow Reels' hot drinks and homemade cakes. [facebook.com/SharrowReels](https://www.facebook.com/SharrowReels)

SHERPA

JENNIFER PEEDOM, AUSTRALIA/NEPAL, 2015

Thu 19 Oct | 7:30pm | Regather | £7

Setting out to explain the shifting attitudes and recent physical violence of sherpas in the face of increasing numbers of foreign climbers on Everest, this film ends up capturing a huge tragedy that saw sherpas uniting to reclaim the mountain they call Chomolungma. regather.net

CREEP 2

PATRICK BRICE, USA, 2017

Mon 23 Oct | 7:30pm | Showroom | Price TBC

Found footage horror about a video artist who creates intimacy with lonely men, following up an online ad that leads her to a remote house in the forest, inside which is a man claiming to be a serial killer. Screening with shorts **Caravan**, **Flow** and **Dead Horses** as part of Celluloid Screams. celluloidscreams.co.uk

MAYA ANGELOU: AND STILL I RISE

BOB HERCULES & RITA COBURN WHACK, USA, 2015

Mon 30 Oct | 6:15pm | Showroom | £8.80/£6.60/£4.50

The first film made about Maya Angelou, the singer, dancer, activist, poet and writer who has inspired millions. Using archival footage and photos, it takes us from Angelou's childhood in the Depression-era South through her activist work and her life as a poet. 'Triple F-rated', this film stars and is directed and written by women. showroomworkstation.org.uk



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Autumn Highlights

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**Off the Shelf
present:
Is Monogamy
Dead? With
Rosie Wilby**

Fri 13th October
Studio
7pm
£7/£6

**Off the Shelf
present:
Unbroken with
Martine Wright**

Sun 15th October
Foundry
2pm
£7.50/£6

**Morale is
High (Since
we gave up
Hope)**

Mon 27th November
Drama Studio
8.00pm
£10/£8 (limited no. of
£5 early bird tickets)

3 Bears
Sat 4th November
Drama Studio
8.00pm
£8.50/£6.50



FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

Photo by Mark Hodgkinson



ABBEYDALE BREWERY CANS

abbeydalebrewery.co.uk

As those who came along to our King Capisce gig at Abbeydale Picture House might have noticed, we were selling canned beers from Abbeydale Brewery. Previously restricted to cask and keg releases for its first 21 years of life, the brewery did their first canning run in March this year and it's going pretty darn well, we reckon.

Three Abbeydale beers have been canned so far: Heathen (a strong mainstay), 4 Degrees of Separation (already sold out) and Voyager #3 IPA (truly exceptional). Next up are Salvation #5 (coffee and doughnut stout) and Unbeliever 3.2 (sorachi dry hopped sour), with plenty more in the pipeline.

As well as being more portable and just plain sexy to look at, these cans are much better for overall quality control, because the brewery can oversee the canning process, rather than sending the beer elsewhere to be bottled. Abbeydale are currently using a mobile canning line, but plans are afoot to move to a bigger premises and install their own line, so keep your eyes peeled for an upcoming crowdfunding campaign. They've also recently installed a second bright beer tank, which means more lovely beers in lovely cans from this lovely team.

Heathen and Voyager #3 IPA are currently available at all reputable independent outlets, including Turner's Bottle Shop, Hop Hideout, Mr Pickles' and Archer Road Beer Stop, as well as plenty of other places across town and beyond.

To keep abreast of the crowdfunding campaign, as well as other developments at the brewery, you can sign up to their mailing list at abbeydalebrewery.co.uk.



GHOSTS OF CHANCE EXHIBITION

20 Oct - 2 Nov | The Holt, 156 Arundel St

Based at Hagglers Corner, the work of Dr Viper Custom Tattoos is nothing short of stunning. It's no surprise that Max Charles originally trained as an illustrator and animator before turning his hand to tattooing five years ago, because his tattoos have an amazing sense of movement, like brush-strokes on a canvas, bringing in bespoke designs and diverse influences from across the globe.

This month Max will be taking his work out of the studio for an exhibition of his limited-edition prints. **Ghosts of Chance** is a series of work which brings to life creatures and landscapes from our past, present and future. Using William Burroughs' novella of the same name as a departure point, the exhibition explores the sixth extinction, or Anthropocene extinction, which is happening as we speak and has led to the loss of many plant and animal species, primarily due to human activity.

Running at The Holt on Arundel St from 20 October to 2 November (Mon-Fri: 10am-5pm, Sat: 10am-4pm), with a private viewing on 19 October, the exhibition features large mixed media images from Max's fair hand.

You can see some of Max's work on his Instagram page, [instagram.com/drviper_tattoo](https://www.instagram.com/drviper_tattoo). If you want to book a session or talk about tattoo designs, you can reach out via [drviper.com](https://www.drviper.com), Twitter or Facebook.

ILLUMINATE THE GARDENS

4-5 November
Sheffield Botanical Gardens
illuminate.thegardens.co.uk



Headed up by Events Collective, the team behind this year's revamped Sheffield Food Festival, Illuminate The Gardens is a brand new fireworks and lighting extravaganza spanning two nights over Bonfire Night weekend.

While the main event might seem to be the fireworks (including family-friendly 'no bangs' early evening displays), there will be strong competition from the lighting features installed throughout the Botanical Gardens.

Street food stalwarts The Gravy Train, Smoke BBQ, Wah Wahs and Sunshine Pizza Oven will be on hand to nourish the people and there will be great ale and lager on offer from the likes of Stancill, Kelham Island and Bradfield breweries. There will also be acoustic music courtesy of The Big WoW, an art trail for the little ones (with free prizes) and plenty more to boot.

The programme runs 5-10pm on the Saturday and 4:30-9pm on the Sunday. Advance tickets are priced at £6.50 for adults and £3 for children (2-16 years old), while a family pass for two adults and two children is a bargain at £16.



SHARROW VALE ROAD

S11

Before this magazine even existed, we remember approaching businesses on Sharrow Vale Road for support, a rough prototype magazine in hand. Almost ten years later, it's fair to say that without the backing of this marvellous set of humans, Now Then may not exist today.

Sharrow Vale is a haven for independent trade and a destination for shoppers looking for something with real character, with all bases covered, from unique gifts to exceptional food via good coffee, alternative fashion and beautiful artwork. It's easy to lose a couple of hours here, diverted from a simple errand by rare cheese, single-malt whisky or a book you somehow missed. It's an industrious hive of independent activity which lifts the mood and warms the cockles in these dark times.

A special thanks goes to: JH Mann, Porter Brook Deli, StarmoreBoss, Trapeze Kids, Roneys, Porter Bookshop, Two Steps, Seven Hills, Made by Jonty, Street Food Chef, Ora Gallery, Solo Gallery, Porter Pizza and Pom Kitchen.

Don't miss the next Sharrow Vale Market on 10 December.

UNDERSTANDING SOCIETY

4-11 November
sheffieldsrcfestival.org



Supported by the Economic and Social Research Council, Understanding Society is a festival aimed at celebrating social sciences in all their forms, from politics to architecture. Last year, 7,500 people joined researchers from the University of Sheffield and Sheffield Hallam University to learn more about the social sciences in the city.

The programme is yet to be fully announced, but we've been given a few tasters to share with you. Not to be missed will be an event at the Workstation Creative Lounge featuring Jess Thom, a theatre-maker and comedian better known by her alter-ego, Touretteshero. Jess celebrates the diversity of the mind, working to raise awareness and understanding of Tourette's Syndrome.

Elsewhere during the festival, Regather will host a meal accompanied by discussion about healthy and sustainable food, there will be a VR experience at the Winter Garden, and there will be tips about how to keep your home warm for less at the Moor Market.

Jump into the full programme at sheffieldsrcfestival.org.

FESTIVAL OF DEBATE

festivalofdebate.com



Opus Independents, the social enterprise behind this fine magazine you're reading, is gearing up for the 2018 programme of Festival of Debate, held between April and June. We have released an open call for people or organisations to submit topic ideas. If you're carrying a burning torch for a particular social, economic, political or environmental issue, please get in touch with us at hello@festivalofdebate.com. Let's see if we can collaborate on an event for next year's programme.

Festival of Debate was launched in 2015 in partnership with a range of organisations with the aim of creating a meaningful dialogue around key social issues through a wide-ranging programme of panel discussions, Q&As, film screenings, artistic responses and keynote speeches, hosted in community venues across Sheffield.

With the help of over 50 local groups and organisations, the festival has coordinated over 200 events to date. If you're interested in contributing or getting involved as a volunteer, please get in touch.

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+ BAD TOUCH
+ HAZEL

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+ POWER QUEST

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STILL REMAINS
+ CARCER CITY
+ WARS

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Every year in honour of their greatest son,
Lemmy Kilmister, the good folk of Burslem throw a Beauty Pageant.
The event this year was won by local lass Ms Eileen Speed.
The runners up look none too happy.
Better luck next year girls!

Words: Mike Somerset Ward

Picture: Varrod Goblinsk



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on
small
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mTDR

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THE LEADMILL, S1
DETONATE, S1
CORPORATION, S1
SHEFFIELD STUDENTS' UNION, S1
FILM UNIT, S1
THEATRE DELI, S1
ALGOMECH FESTIVAL, S1
REBUILD, S1
YELLOW ARCH STUDIOS, S3
YELLOW RECORDS, S6
HUDSON RECORDS, S7
ABBEYDALE PICTURE HOUSE, S7
ILLUMINATE THE GARDENS, S10

RESTAURANTS, CAFES & TAKEAWAYS

FOUNDRY COFFEE, S1
CUBANA TAPAS BAR, S1
HAGGLERS CORNER, S2
TWO STEPS FISHERIES, S11
STREET FOOD CHEF, S11
PORTER PIZZA, S11
MADE BY JONTY, S11

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BANNERDALE OSTEOPATHS, S7
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CADS, S7

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THE RED DEER, S1
THE RUTLAND ARMS, S1
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SHAKESPEARES, S3
THE GARRISON HOTEL, S6
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THE RISING SUN, S10

SHOPPING

THE PORTER BOOKSHOP, S11
TRAPEZE KIDS, S11
SOLO GALLERY, S11
ORA GALLERY, S11
POM KITCHEN, S11

FOOD & DRINK

LOCKSLEY DISTILLING CO, S2
LEMBAS, S8
JH MANN FISHMONGERS, S11
RONEYS BUTCHERS, S11
PORTER BROOK DELI, S11
STARMORE BOSS, S11
SEVEN HILLS BAKERY, S11

NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS.
THANKS FOR READING.